



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

source of a stream in a little rivulet winding its way through a charming landscape; the next giving the brook pulsating with life as it gathers strength upon its advance, while a wood nymph pipes a tune upon its banks; and last the sea, vast and profound, in whose vague and desolate immensity the offspring of the remote and pleasant country loses itself forever. The painting is executed on parchment, the colors being enriched with gold, and is framed in a splendid floral and ornamental frame of the last century style, and protected in a close case.

\* \* \*

In reminding the readers of *THE COLLECTOR* that this is the last issue of Volume III, and that the fourth year commences with the number of November 1st next, I would take the same opportunity to request all subscribers whose terms may expire with this volume, and who may have found this paper sufficiently worth the subscription price for them to continue reading it, to notify me of their renewals at their earliest possible convenience. By doing so they will materially aid in the compilation of the new subscription books, and so facilitate the business of the paper, and insure accuracy in the continuance of its deliveries. *THE COLLECTOR* will be found, hereafter, to be extended and improved in many directions, and in the course of the coming volume, some material of, I believe, unusual interest, which is now in preparation, will be presented.

#### TENNYSON BY PAUL RAJON

THE death of the great poet who, more than all other modern writers of verse, kept the English language pure and brilliant, should call attention to the fine portrait of him which was etched by Paul Rajon, and which is published by Messrs. Frederick Keppel & Co. This portrait was taken while the poet was still hale and vigorous. Its wonderful fidelity as a likeness, combined with its high artistic qualities, have already given it in England, and, to a certain extent, here also, the rank of the best portrait of Tennyson, but it is still far too little known. The head is half life size, and the whole plate is of the same dimensions as Rajon's famous portrait of Darwin—which latter now sells for about \$300—in choice proof state. It is of this plate that Rajon's biographer, Frederick G. Stephens, wrote: "It is simply one of the finest specimens of modern draughtsmanship." The Tennyson had not yet been etched when Hamerton wrote his famous "Etching and Etchers;" but in this book he calls Rajon "a great artist," and says of one of his earlier portraits, "the face is one of the finest pieces of work ever executed." This very important plate will, undoubtedly, increase in value, as the companion portrait of Darwin's has done.

I often question whether people, no matter how much they may appreciate Rajon's plates, appreciate his great works at their true value. He executed many reproductive plates which were of fine technique and frequently of lasting worth to collectors, but in his original portraiture he was supreme. He was not only a finished draughtsman, but a student of character with a remarkable appreciation and grasp, as well as a delightful delicacy of expression. His crayon portrait of Whistler, which may also be had, in facsimile of the original, of Keppel & Co., is a veritable masterpiece. He was a really great artist, who chose the copper plate as his method of expression, as other great artists have done, not from weakness in another medium, but from the inclination of his taste. In portraiture we have no one to compare with him as an etcher excepting Rembrandt. He was the son of a hairdresser at Dijon, and as a boy became a retoucher of negatives in the gallery of his brother-in-law, who was a photographer. On a saved-up capital of fifty francs he made a trip to Paris as a cheap excursionist, and having found employment as a retoucher, spent his leisure in the studio of Pils as a pupil. He formed his own style of etching, simply because he had neither time nor means to study the art scientifically—for which we may be thankful. Henri Beraldi, a critic from whom there is no appeal, gives him the highest praise for his Darwin and his Tennyson, and notes in his "Graveurs du XIX Siècle," that two years ago the proofs of the latter sold as high as 400 francs in Paris.

The signature of Jefferson Davis attached to Confederate documents is becoming more rare every year. Papers bearing it are highly prized. A gentleman in this city, says the *Savannah News*, has in his possession a pardon for a young man, who was convicted in Confederate district court here of stealing from the mails, granted by Mr. Davis that is an example of the leniency shown by the Confederate chief executive. The young man was sentenced to two years' imprisonment. Mr. Davis, in granting the pardon, said: "It being reported to me that he did not exceed 14 years of age at the time of the commission of the offense; that he is deeply and sincerely repentant; that he made a full confession of his guilt at the time of his arrest; that he pleaded guilty at the time; that his character before the commission of the crime was unexceptionable, and that he has been strongly recommended for pardon by the district judge who tried the case and others, I therefore pardon him, relieving him from all the legal consequences of his conviction and sentence." The paper bears, besides the signature of Mr. Davis and that of Secretary Benjamin, the seal of the Confederate States. The pardon was granted in 1862, and is a document of interest and value as a relic.

#### THE LYALL COLLECTION

IN the last issue of this paper a brief mention was made of the death of Mr. D. C. Lyall, of Brooklyn, an art collector of the first rank among American amateurs. For many years previous to his death Mr. Lyall had been carefully collecting, and thirteen years ago had already accumulated, so many art treasures that the erection of a gallery became a necessity. In beautiful works by the best masters the Lyall collection is both rich and rare. As in several other Brooklyn collections the works of the Barbizon school cut an important figure. Of these the Lyall collection has three of Millet, three of Corot, three of Rousseau, four of Daubigny, four of Jules Dupré, two of Diaz, two of Jacque; and Troyon, Delacroix and Courbet are also represented. It only needs a Decamps to fill the list of the Barbizon men and make this one of the finest representative collections of that school in this country, for of these twenty-five canvases nearly every one ranks high, and a large majority of them are masterpieces. Of the Millets "La Naissance du Veau" is perhaps the best known. It was one of the studies of peasant-life and of the emotions of common humanity that Millet so loved to portray. It was a Salon picture of 1864, and was among the most important works of the artist shown at the Barye Exhibition at the American Art Galleries in this city two or three years ago. Two laborers are carrying on a bed of hay on a hurdle the newly-born calf, the anxious mother following closely and caressing it as they move along. A big, strapping country girl, with a pail, whose eyes are soft in motherly sympathy, brings up the rear of the procession. In color, in tone, in the expression of the faces and poses of the figures—everything is in gentle harmony in this poem of brute creation. The three Corots are of almost equal merit, but "Le Bouleau" is esteemed to be the most important work of the three. Through the middle distance is a brook, with a clump of willows on the left, and a solitary birch sapling on the right. A lightly-trodden path winds by the brookside and loses itself in the wood, of which the sapling stands out as the sentry to its dark depths. Beyond stretches a grassy meadow, and the whole is characterized by the simplicity of manner and the subdued harmonies which mark about the middle period of the artist's many works. Of the three superb Rousseaus, one shows a peasant plowing on a moist morning; the horse pants as he trudges through the loamy soil, and his heavy breath mingles with the mist; and other figures at work are dimly shown in the background. Equally realistic is a composition of huge rocks and wide-spreading oaks in autumn foliage, near the shade of which cattle are browsing in the soft sunshine, which is strongly contrasted with the purple woods closing in the background. The Daubignys are all superb examples. One is a tender study in pale green; another is of a duck pond reflecting the long shadows of evening, with feathery poplars against the dreamy sky; and another is a large, wide canvas, showing cattle drinking at a purling stream under the creeping shades of night.

The Duprés offer striking contrasts of the versatility of his great genius as a close student of Nature in all her moods, ranging from a misty dawn, out of which looms up a huge oak, while beyond are seen farm buildings with just a suggestion of renewed life about them, to a soft summer sky beaming on luxuriant vegetation, and an evening scene with rippled water and wind-blown clouds. Diaz has in the collection an important canvas, which may be accepted as an illustration of the vitality of that joyous nature which supported him through the afflictions of a laborious youth and the privations of an early manhood of neglect. It is a fanciful conceit of nymphs and cupids, and is splendid in both modeling and color. In the cool forest shade, by a pool in the foreground which mirrors their forms, the nymphs are gracefully posed, and flitting around them, pelting them with flowers, swinging in the foliage, catching butterflies by the pond or dancing on the velvety sward, are the laughing, mischievous cupids. It is glorious in all that makes a picture, and is an allegory of Nature's quiet joys in the ideal age of gold which will bring contented a smile to a heart of care. One of the Jacques, a landscape, with sheep, is masterly in treatment, and these lead up to the large and important Troyon.

Connoisseurs claim that in all his works he has done nothing to surpass this. Two cows fill the foreground standing upon a bare spot in a field of weeds and wildflowers. They front each other, and are affectionately completing each other's toilet. It is a cattle piece, more splendid in spirit and more powerful in color, in vivid realism and quiet naturalness than the one with which this great artist astonished the French Salon in 1847, after his close study of the old Dutch masters. It was purchased at the sale of the Stewart collection. The canvas, by Eugène Dela-